

The R.A.M. Club Magazine.

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Three Years in South Africa.

(Concluded).

BY H. SCOTT-BAKER.

III.

On December 12th, 1912, I said farewell to Grahamstown and started on my way to England *via* the East Coast of Africa. As the train steamed slowly through the hills out of the City I looked back on the scene of my musical activities for the past three years; it was a pretty sight indeed in the moonlight, the lights of the City appearing like a nest of stars. It is never easy to say good-bye, and I felt anything but happy as the train passed over the silent veldt through the night. We arrived at Port Elizabeth at 6.30 in the morning, and after landing my baggage in one of the hotels I strolled on to the quay and watched a crowd of Kaffirs unloading some mule waggons. The natives when working in gangs are a merry lot; they laugh and sing and seem supremely happy. Africa in the early morning is superb; it is probably the best time of the day, as it is never too hot and is always fresh and invigorating. At mid-day I went aboard and late in the afternoon we were on our way to Durban. On the Sunday following at about 2 o'clock in the afternoon we rounded the Buff and entered Durban Harbour. There were crowds of people on the quay; numbers of Asiatics in quaint Eastern dress, Zulus, Kaffirs, and the picturesque rickshaw boys lent colour to the scene; there was a good deal of yachting, some motor boats, and a German man-of-war in the harbour. Durban is a fine city and by far the best I saw in South Africa; the buildings are good,

and the tropical trees and plants which look so fresh in a rich, red-brown sand soil make the City look luxurious and romantic. After dinner I went for a stroll round the town; it was a glorious summer evening. In the great square outside the Town Hall there were thousands of people of every nationality under the sun. There was a Socialist meeting at which in the approved London Park style two fellows ragged each other from their respective platforms.

The next day was the holiday called Dingaan's Day, which celebrates the anniversary of a great victory over one of the native chiefs about half-a-century ago. I was awakened in my cabin by the weird singing of the Zulu gangs who had come to coal the ship; they chant in a low, droning way which is as fascinating as it is weird. Alongside the ship there were hundreds of tall, stalwart, jet-black Zulus on a coal-barge alongside; about forty of them were slinging up a ladder and as they heaved they sang. On going ashore I hailed a rickshaw and told the Zulu to take me into town. One could not help admiring the fine proportions of this fellow as he ran; his body seemed alive with muscle, and he looked enormously strong; he rang his bell as we passed people, and every now and then he took wild leaps into the air, much to my discomfort, for every time the rickshaw shafts went up I was nearly standing on my head; away we went round the side of the quay along avenues of guava trees. After about an hour of this I dismissed the rickshaw and took the tram out to Umgeni, where are the sugar plantations; on the way we met parties of Indians in holiday dress going into town; their dress was fearfully gaudy and sensational. One party had three little boys dressed up as devils, with snakes curling round their naked bodies. I looked over the plantation with another man whom I found out there, and after spending the day lounging about in the heat we came back to Town and visited the Ocean Beach and watched the moonlight bathing in the surf of the Indian Ocean. A lot of people were bathing in a huge enclosure which is screened with nets to keep out the sharks. Once a shark got through the netting and caused a panic, but he was more scared than the bathers and did no harm.

On December 18th we arrived at Delagoa Bay—Lorenço Marques, the port for the Transvaal; the quay was thronged with Arabs, Turks, Kaffirs, Zulus, Portuguese and British; most of us went ashore, for it is a very interesting place, being a cross between a colonial township and a Portuguese place; there were some attempts at bazaars, and there is likely to be a prosperous township in time. I heard that English is spoken as much as Portuguese, which is a good sign of British influence. We took the electric tram round the place, for which we were charged two shillings, and the ride only lasted half-an-hour. There were some

old placards of a bull-fight on the walls, bearing the Government stamp of duty, advertisements being taxed here.

By December 20th we were off Beira, the port for Rhodesia. This is another Portuguese place. The word Beira means sand, and the place is a city literally built on the sand. It is quite prosperous. It was raining furiously at the time, and we had to anchor out in the roadstead for an hour or so and wait for the tide. There was no sign of the town, so far were we away, but at last we moved in, and then we were able to see the town apparently emerge out of the rain. It took the Portuguese another hour to discover that we had come in; then the Port Authorities came off in an open boat. At length we were able to go ashore, and we found it a very dull place, interesting only for the fact that it is built on the sand; everybody was wheeled about on trolleys, rails being laid in the sand tracks which answer to roads. Natives push the trolleys along, there being no horses in the place at all. Some Shangaans came on board the next day and in an indolent way manœuvred some cargo; they seemed to do a little work, then lay down on the deck and went to sleep. The Portuguese overseers did not seem to have the knack of getting much work out of them, but in time the cargo was shipped and we saw these natives taken ashore in a barge. Some seventy or so, all asleep, every one of them!

On Sunday, December 22nd, we were off Chinde. Across the water and about five or six miles away was all that was to be seen of the place—a matter of two houses and a wreck. We were anchored out in the roadstead and could only see the place through field glasses. Chinde is at the mouth of the Zambesi River, and we had to wait for nine hours for the tug to come; it can only come out at high tide because of the sand banks. At length it arrived and a number of officials came aboard. There were also some big game hunters, one of whom brought with him two lion cubs as part of his baggage. The captain of the tug was exactly like the famous Captain Kettle, the officers looked like Germans or Belgians, and the crew were naked negroes and Arabs. During the long wait in the roadstead some of our passengers took to fishing, and one caught a shark, but as it was too big to land it got away with the line. Nobody saw the thing happen, and towards the end of the day it got larger and larger till it grew to over seven feet long, and when I went to bed I heard that it had two tails!

Late the next day we arrived at Mozambique. It was the most wonderful sight I have ever seen. There in the moonlight quite close to us was an Eastern city, a glimpse of Fairyland! The moonlight shone on mosques, minarets, dhows and other objects which seemed to have appeared by magic; the romance of the East is alluring, and here were we in the midst of it! I went

ashore the next morning, turning out at 5 a.m. Even at this early hour many dhows were at the gangway, as I went down and bartered with the Arabs to take me ashore. It took four Arabs to run the craft, and the especial job of one was to be continually bailing the water out. We sailed very slowly, for the breeze was light and our sail, a sort of three-cornered thing, looked as if a fairly stiff breeze would blow it to shreds. I was put off at the landing-stage or pier and walked into the city. The gendarme at the gate saluted for some reason or other. I asked him what were the sights to see, but he shrugged his shoulders and told me by his gestures that he did not know what I asked. I described as well as I could that I wanted to see the market and the fort. He shouted to an Arab boy, who came up and without any sort of introduction by way of preface, marched off, presumably for me to follow. I did not get along quite so quickly as he wanted, for a little way down the road he turned and shouted at me, "Izay common!" This happened two or three times en route for the market.

I can remember that boy quite well. He was about twelve or fourteen years old; he had bandy, sturdy legs and a horribly ugly face, which was quite fierce when he shouted to me to "come on." He positively snarled at the big Arab guides that we met. These fellows in their long, flowing white cloth garments, with their slow, measured strides, passed remarks to him in Arabic, most probably about his taking their job from them, but he snarled something by way of retort and never looked back at them. After passing bazaars just opening, palms with cocoanuts hanging quite green and lippy under huge leaves at the top of a tall straight stem higher than the houses, Arabs asleep on the pavements, dust-carts drawn by a single ox with a cowbell attached which jingled as they left one job for the next, Portuguese, gendarmes, officials in spotless white uniforms with gold braid, and cafés just opening, we at length arrived at the market, which was in full swing. It was terribly noisy, shouts and gesticulations being rampant; some lolled against a wall, and others, ignoring the row, were asleep, tucked away in the shade or under a table or lying full length in a gutter. I have never seen such confusion or so many people doing so many things in so small a space. I bought some fruit, which my young guide carried. We found a curio dealer in one corner, but we could not come to terms about his things, so we left him—nobody seemed to mind! I directed my guide to take me to the fort. Off he went without a word; he had become much quieter and was disposed to saunter instead of rush along; with a pineapple in one hand and a bunch of bananas in the other, he was more like a dog preceding his master. At length we arrived at the entrance of the Fort; he stopped and offered me my pine and bananas, by which I sup-

posed he could not go into the place. Telling him to wait, I went in. The guards saluted politely, and one very quietly took possession of my camera, nobody spoke English, but a Portuguese civilian stepped forward, smiled, and without saying a word conducted me over the place. We walked through the buildings, examining canteens, sleeping apartments of the soldiers, the ramparts with obsolete cannon and cannon-balls lying carelessly about and rusty with age. Then we looked at the dungeons. It was a pitiable sight to see human beings in chains, groping about and looking at one through iron gratings. Some prisoners were more fortunate than to be in these horrible dungeons, and although in chains were at work in the courtyard clearing the place up. I noticed Chinese coolies here, too, and many half-castes. It did not take long to look over this old Fort, which is famous for its many sieges in the fights with the Arabs. It seemed to me that the military occupation was a farce; the obsolete cannon on the ramparts shewed the inefficiency of the place, and I should think one can sum up the state of things there by saying that it is a Portuguese Fort. Outside I found my guide asleep in a drain by the walls of the Fort, for Arabs seemed to have a preference for drains! By his side he had made a little pile of the fruit. I woke him up, he snarled a bit as he collected up the bananas, and without a word led me off the quay, where I took the first dhow that happened to turn up and got back to the ship.

On December 26th we entered Zanzibar Harbour. It was a beautiful sight, for the moon was rising up from among tall palm trees, shewing us the Island bedecked with fine clouds. Gradually it became lighter, for the moon was large and full, and as it rose the splendour of the tropical night shone out to its fullest. Zanzibar twinkled like a nest of stars in the half darkness. A British gunboat sat silently on the still waters, and the bluejackets sent us a message of some sort by bugle call which we returned.

At the gangway there was already a crowd of Arab guides shouting and clamouring to take people ashore; they flourished dirty pieces of paper on which were scrawled testimonials. One fellow bellowed at me "George Washington, sir, a very good guide, sir," at the same time pushing his testimonials into my hands and jabbering all the time about his accomplishments. I noticed one at the back of the crowd who looked quiet and peaceful, a contrast to the others, I asked him who he was. He said, "I'm the Wee Macgregor, sir, I speak very good English, sir. I give good satisfaction, sir!" and as he looked so serious as well as picturesque, I engaged him.

Zanzibar is called the Pride of the Equator, and it certainly justifies its title; it is full of interest. The streets are narrow and the doorways of houses are often exquisitely carved in oak. The Sultan's Palace is guarded at the portals by soldiers; I tried

to take a snapshot of them, but was stopped by an official who said that the Sultan did not like this sort of thing being done to his palace. My guide took me into his confidence about the likes and dislikes of the Sultan, two things especially being that he often wears European clothes and the other that he drinks whiskey. The population of the place is somewhere about $2\frac{1}{2}$ millions and includes Arabs, Somalis, Turks, and Indians; the place seemed to be choked full of human beings, goats and camels. We came across an Indian School in quite a small room which was literally absolutely crammed full of tiny little boys. They seemed to take it in turn to stand up and recite or sing. The master sat at a desk while two assistants leaned against the wall and watched proceedings; on the walls were maps of India, Great Britain, and Africa, as well as some advertisements, one being for "Johnnie Walker's Whiskey"!

Some miles out from Zanzibar we came upon the gunboat, which was chasing some dhows and overhauling them for some supposed slave cargo, for Zanzibar until quite recently was the centre of the slave traffic of East Africa.

On December 28th we arrived at Klindini Harbour, where is the city of Mombassa and the Port for Nairobi. We stayed about four days, most of the time being spent on shore. Our party went ashore and did real cocoa-nut shying, but although we hit the nuts we could not get them off the trees, so we bargained with the natives to climb up the palms and bring the fruit down. The captain went off on a shooting expedition and brought back two zebra and a haartebeeste. There were many sharks to be seen in the harbour and also sword-fish, and some passengers beguiled the hours of waiting with fishing, but I don't think anything was caught.

After Mombassa we spent five days at sea, eventually arriving at Aden, where we visited the celebrated tanks in which water is stored from the rains. These happen about once every five years. We visited also the old city of Aden, which is rather interesting though very dirty. Our next call was at Port Soudan in the Red Sea. It is a newly-built place about five years old, but there seems to be a lot of trade done, and the quay was full of merchandise.

On January 11th we passed Mount Sinai, known in the Arabic as Zebel Musa, and all the good as well as bad artists became very busy making sketches of the famous place. The next day we arrived at Port Suez, and after the Port Doctor—a lady—had inspected us we were allowed to land. About twenty of us caught the seven o'clock train for Cairo. It was full of Arabs, Egyptians and Syrians. Away we went steaming by the side of the Suez Canal and then into the desert. There was some fun with the Egyptian guards and inspectors, who wore European

clothes with a red fez. We had to pay our fares to these people, who could not speak English. The tickets were made out in Arabic, and I noticed that Arabic is written from the right to left, the opposite way to European writing. We travelled at a good rate, stopping at villages and towns in the desert; the Arab houses are built closely together and of mud; a few palm trees are here and there, with camels and donkeys beneath them. When Egyptians salute each other they first shake hands, then touch their foreheads, then their lips, then the breast, and servants, in addition to all this, kissed their own hands after the performance.

At Ismaili we changed trains. We found a large band of pilgrims coming back from Mecca. We passed through the famous battle-field of Tel-el-Kebir, the trenches of which are still there. The pyramids are some eight miles out of Cairo, the journey being made by tram, and the Nile is crossed on the way. Besides seeing the Pyramids and Sphinx, we looked over the Arab quarters as well as the boulevards, and did as much as could be reasonably supposed in the time at our disposal. The next day we rejoined the ship at Port Said.

On January 15th we passed the Island of Crete, and the next day we steamed through the Straits of Messina just as the day was setting. Later in the evening we saw Stromboli, which stands up out of the sea like a pyramid. At Naples we saw Vesuvius and the ruins of Pompeii, as well as the city itself. At Marseilles most of the passengers for London disembarked, our ship going on to Gibraltar and then through the Bay of Biscay home. I visited Monte Carlo and Nice, at the latter place witnessing the Carnival. After a few days in Paris, where I heard Debussy's *Pelléas et Mélisande*, I arrived in London.

In conclusion, I should just like to say that if any of my fellow club-members would care to see the photographs I have made during this voyage I shall be delighted to shew them. My address is 160, Wardour Street, W.

Passing Notes.

BY THE EDITOR.

Time flies! The platitude is a thought mouldy perhaps by reason of extreme age, yet it is as true now as when its first utterance struck upon the ear with novelty and force. This year the R.A.M. Club will complete a quarter of a century's existence. It hardly seems possible—the years have sped so quickly—yet the sober fact remains that it was in the middle of 1889 that the Club was founded. The band of original members have diminished bit by bit, until now less than fifty remain of those who started the Club upon its career. Many have joined the great majority, and some have fallen away, but happily

there still remain with us the two men responsible for the idea of the Club, Alexander Campbell Mackenzie, and Myles Birket Foster.

Inevitably, in the course of so many years, a number of changes of various kinds have taken place, which it is not proposed to discuss now, but through all changes the primary object of the Club has been kept steadily in view, that is, to foster the growth of friendly relations between old students and the Academy and to cement the bonds of affection which unite them to their Alma Mater. Strong in its faith in the entire desirableness of such an object, the Committee boldly claims the active sympathy and support of all Academicians.

Such an event as a twenty-fifth birthday cannot be allowed to pass without a special effort to commemorate it in some befitting fashion, and the Social Meeting which is announced for June 17th next will be utilised for this purpose. It is as yet too early to give particulars, but it may be said that the Meeting will take the form of a great Reunion, not only of members and their friends, but also of as many past students as can be traced.

There is another way in which the event can be celebrated, and that is by raising the membership to a record height. It is not quite fair to leave all the recruiting to be done by the Committee, and if members of the Club would only mention and recommend the Club to those eligible persons who have not yet joined it, a very large accession of new strength would be the result. It is wonderful what a little personal influence will do. You, who read these lines, must surely have made at least a few friends while you were studying at the Academy, and just as surely they cannot have dropped out of your knowledge, now that you have all left. Whether you succeed in persuading them to join or not, please make a point of sending to the Secretary as many of their names and addresses as you can think of. It is not an extravagant assertion to say that there must be thousands of old Academy students somewhere about. What a fine thing it would be if we could secure even a meagre ten per cent. How much finer if we could get them all! That is too much to look for, but everyone can help towards it. Do not delay, but directly after reading this, try to remember all the old students you know and send in their names at once.

Members may be reminded that subscriptions for the current year are now due. It would be a great convenience and economy if prompt payment were made. The Report of the Committee printed on page 12 remarks on the slackness shown in this respect, notwithstanding the numerous applications made, which amounted last year it may be said to over six hundred in the aggregate. If it is found more convenient to pay through Bankers, a proper form for this purpose may be had. Members are particularly asked, when remitting by means of Postal Orders, to be very careful to enclose name and address of the sender. A cheque when signed by a member supplies the necessary clue but not so a Postal Order. This may seem very obvious, but the fact remains that people are frequently careless enough to forward the Order without giving their name.

Another thing in which remissness is shown is in the notification of new addresses to the Secretary. When this is not done, notices of meetings, &c., and copies of the Magazine, go astray. Sometimes they are returned to the Secretary, but not always. Several complaints were made last year, but in each case *it was the fault of the*

complainant. The communications may sometimes go astray, though very rarely, but they are always posted, for the addresses are done mechanically. Human hands might sometimes omit an address, but the machine, never!

The Secretary would be glad to know the addresses of Mr. Henry Stanley, Mr. R. W. Tyson, Mrs. Andrews (Miss B. McKrill), Miss Margaret Cooper, Miss Rita Otway, Miss M. Railton, Miss Violet Rawson, and Miss Irene Sharrer.

The old building in Tenterden Street where so many of us studied music, has now been for some time a thing of the past. However tenaciously it will remain in our hearts, our eyes will never again behold it. A year ago, it was mentioned in the Magazine that a photograph of the Old Academy could be had for 1/6 post free. Comparatively few took advantage of the opportunity, but possibly there may still be some who would like a copy. If so, please send the requisite P.O. to Mr. Baker *Not to Mr. Renaut, please!* Last time several wrote to him about it, and he only had the trouble of sending on the applications.

Mems. about Members.

Mr. Frederick Corder inaugurated the 40th Session of the Musical Association on Nov. 4th by reading a paper on "The Difficulties of Counterpoint," an abstract of which appears on another page.

On Oct. 29th, Mr. Thorpe Bates was one of the soloists at the concert of the London Choral Society at Queen's Hall.

Miss Irene Scharrer gave a pianoforte recital at Bechstein Hall, on Nov. 4th.

A new work by Sir Frederic Cowen, entitled "What will you dance?" will be produced at the Cardiff Festival in the autumn.

Two lectures were delivered at the Academy on Dec. 3rd and 10th, by Mr. Oscar Beringer. A brief report is given in the present number of the *Magazine*.

Sir Frederic Cowen, Dr. W. G. McNaught and Mr. Hans Wessely are among the adjudicators in the music competitions at the Bristol International Exhibition to be held in the summer of this year.

Mr. Howard-Jones gave a Beethoven recital at Bechstein Hall on Nov. 25th.

The Lincoln Musical Society, conducted by Dr. G. J. Bennett gave a Wagner Centenary Commemoration concert on Nov. 26th.

Mr. Charlton T. Speer's new symphonic poem "King Arthur" (on Tennyson's "Idylls of the King") was played at the concert of the London Choral Society at Queen's Hall on Dec. 3rd, and Mr. John Francis Barnett's new cantata "The Eve of St. Agnes" was also produced the same evening.

Dr. W. H. Cummings presided at the Annual Dinner of the Musical Association at Frascati's on Dec. 2nd, amongst the speakers being also Sir E. E. Cooper.

Mr. Harry Farjeon, Mr. Ernest Fowles, Mr. Alfred Gibson and Dr. McNaught are amongst the adjudicators at the South and West London Festival to be held at Wandsworth next month.

On Jan. 24th and 31st and Feb. 7th Mr. Frederick Corder lectured at the Royal Institution on "Neglected Musical Composers: Spohr, Bishop, and Raff.

Mr. F. A. W. Docker has been appointed a professor of the organ at the Academy.

Amongst the speakers at the banquet at the Hotel Cecil which concluded the I.S.M. Conference this year were Dr. Cummings, who presided, Sir Frederic Cowen, Sir E. E. Cooper, Dr. H. W. Richards, Mr. Stewart Macpherson, and Mr. Allen Gill.

Dr. H. W. Richards gave two lectures at the Academy on Jan. 14th and 21st, on "The Six Organ Sonatas by J. S. Bach."

The Conference on Musical Education held at Hammersmith in the second week of the year opened with a reception by Sir Ernest and Lady Cooper, at which the music was contributed by Mr. Herbert Fryer, Miss Marjorie Hayward, and Mr. Frederick Ranalow. Members of the Club who delivered lectures during the week were Mr. Stewart Macpherson ("The Problem confronting the Music Teachers of to-day"); Miss Nancy Gilford ("The Creative Faculty in the pupil"); Mr. Tobias Matthay ("The Study of Rubato, with some points on Good and Bad Teaching, Rhythm, and other matters"); and Mr. Ernest Fowles ("The Cultivation of Musical Judgment in Teacher and Pupil"). The Conference ended with a reception by Mr. and Mrs. Stewart Macpherson.

On Jan. 20th Dr. Cummings read a paper at the Musical Association meeting on "The Lord Chamberlain and Opera in London, 1700 to 1741."

Mr. Rowsby Woof gave a violin recital at Bechstein Hall, on Jan. 17th.

Miss Elsie Horne gave a pianoforte recital at Queen's (Small) Hall on Jan. 24th, assisted by Miss Adelaide Rind, who sang a group of four songs by Miss Horne.

Two Lectures were given at the Academy by Mr. Stewart Macpherson on Jan. 28th and Feb. 4th, the title being "Some thoughts for the teacher: (a) His Aims and Ideals; (b) Some necessary points in his equipment."

On Feb. 7th Mr. Percy Waller gave a pianoforte recital at Bechstein Hall.

A pupil, Miss Gillespie, of Mrs. Ken Dickinson took the 1st Prize (mezzo-soprano) at the Crystal Palace Competition Festival last November.

During the present term Mr. Matthay is giving on alternate Wednesdays a series of lecture lessons to teachers and others on Technique and Interpretation. A similar series was given last term.

Mrs. Heasman, in conjunction with Mrs. Le Mare gave a Concert in the Public Hall, Harpenden, in February.

Miss Margaret Wilton gave a Concert at the Municipal Hall, Tottenham, on Jan. 8th, which realised over £49 for the Chancel Fund of St. Phillip's Church.

On Dec. 13th Count Charles de Souza gave a pianoforte recital at Steinway Hall.

Mr. Arthur Newstead gave a pianoforte recital at the Peabody Conservatory of Music, Baltimore, U.S.A., in November.

Revised editions have been issued of Mr. Matthay's "Mono-themes," op. 13 (Forsyth), of his Nocturne in D, op. 3 (Ashdown), and of his "Waltz Whim," op. 9 (Ascherberg). His new work "Musical Interpretation" has recently been published through Messrs. Joseph Williams, Ltd.

Under the direction of Mr. Ernest Read, Brahms' Requiem was sung at St. Peter's, Cranley Gardens, S.W., on Dec. 9th.

We are glad to say that Mr. Douglas Redman is recovering after a long and severe illness.

On Nov. 8th Mr. Archibald Tester conducted a Bach Concert at Sherborne Girls' School.

Mr. Scott-Baker conducted a Three Choirs Festival, on Dec. 14th, at St. Michael's, Stockwell, the music including a tune and four-fold Amen, composed by him.

Sympathy will be extended to Dr. W. H. Cummings in the loss of his wife after a wedded life of 59 years. Mrs. Cummings who had had a long illness was a daughter of J. W. Hobbs well known in his day as a very sweet voiced singer.

The Musical Times for November contained a biographical notice, with portrait, of Mr. Frederick Corder.

Dr. Cummings had an article in *The Musical Times* for December on "Tallis and Waltham Abbey" on a document which he has been able to identify in the Record Office establishing that Tallis was organist of Waltham Abbey at the time of its dissolution in 1540 by Henry VIII.

On Nov. 20th Mr. Frederick Moore gave a Chopin recital at the Victoria Hall, Ealing.

A Trio Concert was given at the Arts Centre on Feb. 17th, by Miss Claiborne Dixon, the programme including trios by Paul Juon, H. W. Warner, Norman O'Neill, and Schumann.

The concert of the Wessely Quartet on Feb. 14th was the fiftieth given since it started in October 1901. Over a hundred different compositions have been rendered, the composers numbering thirty-six, of whom one third were British. The names most frequently represented were Beethoven (23 times), Dvorak (18), Brahms (17), Mozart (15), Haydn (13), and Schubert (13).

Mrs. Heasman's pupils gave a pianoforte recital at Harpenden on Feb. 11th.

Congratulations to Sir Alexander Mackenzie on his election as an Honorary Member of the Regia Accademia di Santa Cecilia, Rome.

Organ Recitals.

Cunningham, Mr. G. D., at the Congregational Church, Westcliff-on-Sea (Oct. 27th); at Park Chapel, Crouch End (Oct. 30th); at Bishopsgate Institute (Dec. 8th); at Priory Church, Dunstable (Dec. 11th); at Woolwich Town Hall (Jan. 23rd); and at the Alexandra Palace (Jan. 4th, 11th, and 18th.)

Docker, Mr. F. A. W., at the Battersea Polytechnic (November.)

Gardener, Miss Winifred, at Berger Hall, Bromley, E. (Oct. 20th); and at Stratford Congregational Church (Nov. 9th and Dec. 21st.)

Gostelow, Mr. Fred, at Luton Parish Church (Nov. 6th); and at Dunstable Wesleyan Church (Jan. 15th.)

Phillips, Mr. Montague, at Christ Church, Newgate Street, E.C. (Dec. 11th.)

Scott-Baker, Mr. H., at St. Michael's, Stockwell (Dec. 14th); and at Selfridge's, Oxford St., W. (Jan. 12th.)

The following officers retire by rotation and are not eligible to the same office during the ensuing year: the *President*, Dr. W. H. Cummings; *Vice-Presidents*, Mr. Fred King, Mr. T. A. Matthay, Mr. Charles Reddie, and Mr. H. Wessely; *Committee*, Mr. Ernest Read,

- Foster, Myles B.* Anthem, "Open me the gates of righteousness" (Novello & Co.)
- Mackenzie, A. C.* Song, "The auld meal-mill" ... "
- Song, "The walker on the snow" ... "
- "Perfection," (Sinfonia Domestica Choralis) ... "
- for mixed voices "
- Phillips, Montague F.* "The Death of Admiral Blake" ... (Chappell & Co.)
- for baritone solo, chorus and orchestra ... (Chappell & Co.)
- Scott-Baker, H.* Hymn-tune, "Forward be our Watchword" (Novello & Co.)
- Speer, Charlton T.* Cantata "Gideon" ... (Weekes & Co.)
- Starmer, W. W.* Unison song "Roses" ... (Novello & Co.)
- West, John E.* Anthem "O Trinity of Blessed Light" ... "

English, French, and German Clavier-Music from the Sixteenth to the Eighteenth Centuries.

Mr. Oscar Beringer gave two Lectures at the Royal Academy of Music on December 3rd and 10th. The former was devoted to music in England. He first referred to the apostles of the new phase, Ravel, Schmitt, Schönberg, Scriabin, all of whom seemed to him "groping in the dark." He, however, gave them the benefit of the doubt. Time will decide. These composers may be coming men or forerunners of some genius maybe not yet born. In that case they are ahead of their day and generation, hence it is wise neither to accept nor to attack them hastily. Mr. Beringer turned back to a period before the pianoforte was invented, and spoke about Henry VIII., during whose reign the lute and the virginal were much cultivated, and about Elizabeth's skill in playing both instruments, quoting a well-known passage in Melvil's *Memoirs* in confirmation thereof. The notable part which music played in the life of the people at that time is shown from the fact that playing the cittern (generally called a guitar) was a common amusement of customers waiting their turn in barbers' shops. An instrument was hung up against the wall for that purpose.

Another proof of the popularity of music lies in the fact that there are only five of Shakespeare's plays in which it is not mentioned. Mr. Beringer quoted the fine passage from Richard II.:

"Music do I hear?
Ha, ha, keep time; how sour sweet music is,
When time is broke and no proportion kept!"

And, he added, as in music so is it in some men's lives; there is no proportion. Another passage was given to show that Caliban, even when drunk, could speak in eloquent terms about the art.

He had much to say about the two prominent composers of instrumental music in the sixteenth century: Byrd, whose best music was described as from the heart; the other as principally from the

head. Mr. Beringer felt that Byrd might almost be called the Bach of the sixteenth century, and Bull a kind of virginal Liszt.

The names of these two great musicians naturally led to notable collections of virginal music which contain so many of their pieces. And first and foremost, the Fitzwilliam Virginal Book, so long known as Queen Elizabeth's Book; and next to it My Lady Nevell's Book, Benjamin Cosyn's Virginal Book, and Will Forster's Virginal Book. From the first, Mr. Beringer gave some delightful numbers. It is a great pity that the opportunities of hearing such music are so scarce; and all the more is this to be regretted, for since the limited tonality and frequent fugal treatment being so unlike the style of the music of the day, one is apt, until familiar with it, to think more of the manner than of the matter.

Mr. Beringer drew pictures of England before and after the Reformation—the one merry, the other sombre—and then spoke about Dr. John Blow and Henry Purcell, the latter of whom shed lustre on the later years of the seventeenth century. Dr. Arne, too, who wrote such lovely songs, also composed some excellent clavier-music. Last of all, Onslow, Field, and Cipriani Potter were mentioned, and though their works were now rococo, they were not lacking in charm.

Speaking of musicians, and the low estimate in which they were formerly held, the lecturer told an amusing tale of his master, Felix Moscheles. He once went to a grand house to give a lesson. The door opening, the footman asked what he wanted. On learning that he had come to give a music-lesson, the footman drew himself up and said: "You must not ring the front bell, but go in at the servants' entrance."

In the second lecture Mr. Beringer explained the origin of the Suite in France, and spoke of Jacques de Chambonnières, François Couperin, and Rameau, three of the most famous composers. A remark made concerning Couperin is interesting. He ended his suites in the key with which he began, but in the intermediate movements there were sometimes changes to other keys. Several examples were given of these French masters.

To Germany, as "the most important nation from a musical point of view," was devoted the greater part of the lecture. The first name of any importance in the history of the Suite was Froberger. Mr. Beringer mentioned a very curious effect in his "Lament" on the death of King Ferdinand IV. His ascent to heaven is portrayed by a rapid *glissando*, but, not to be misunderstood, he drew a picture of Cherubim peeping through the rays of the sun, just over the top C of the *glissando*. Among Kuhnau's works afterwards mentioned by Mr. Beringer was the "Fight between David and Goliath," of which he played a portion, and that reminded one of a downward *glissando* which Lustig, a Dutch writer, says Kuhnau used to make to indicate the fall of Goliath. Mattheson came next, and finally the "two greatest men of the period," Handel and Bach, whose works were so well known that "I do not intend to bore you by playing any of them" so Mr. Beringer went on to speak about Emanuel Bach, and the change from the polyphonic to the harmonic style, foreshadowing both Haydn and Mozart. The lecture ended with an interesting reference to Karl Friedrich Christian Fasch (1736-1800), who was engaged by Frederick the Great as accompanist.

The Difficulties of Counterpoint.

Mr. Frederick Corder gave a lecture with the above title before the Musical Association on November 4th. He said that no one could assert at the present day that Harmony is inadequately taught; he wished he could feel as sure about Counterpoint. This was due, not to the inadequacy of the teachers, but to the fact that all ideas on the subject needed modernising. There was an assumption, a pretence, that Strict Counterpoint was a semi-sacred language. He yielded to no one in his estimation of the educational value of Strict Counterpoint; up to a very definite point; but he was just as strong in his conviction that the demands made after that point were altogether foolish and time-wasting.

Strict Counterpoint of the first species in two parts was an obvious commencement for musical training, and the only pity was that it could not precede elementary harmony. The lecturer protested against the use of the repulsive *canti fermi* of our ancestors. Chorales would serve the purpose just as well, and would appeal to the student far more. Whatever the skilled musician might be able to do with those rows of fat semibreves, the learner needed a carefully devised set of subjects, suitable for each kind of puzzle that was set him. For it was only puzzlework when all was said. He had no intention of entering into any criticism of existing treatises, each of which had endeavoured to expound its theme more sensibly than the preceding one, though each writer had more or less neglected the spirit for the letter. Every modern book began with a perfectly splendid preface, but the shadow of the public examination was over every man, and he dared not fulfil his noble promise. Whether he declared that Counterpoint was the musical method of "the ancients," or whether he declared it to be only a means to an end, or whether he believed that salvation lay in trying to write like Palestrina, it all ended in the same hideously unmusical jargon.

As to the points which he considered to be open to improvement, the lecturer said that two-part counterpoint of the first species might preserve its strictness, but the subjects should be rhythmical melodies. The second species should be much more elaborately taught and explained than it was. Coming to the third species, most theorists looked with horror upon semitonal auxiliary notes, even when taking one of these below the dominant would save an ugly tritone, and although accented passing notes on the first of a bar were grudgingly conceded as "allowable," to use one was infallibly to lose marks in any examination. When second and third species had been learnt, why should they not then be applied to making a running bass to a chorale? This would form a beginning to the true exercise of Counterpoint, the harmonising of a chorale or other tune after the method of Bach. Every student had to be taught the idiom of fifth species, and rightly regarded it as a useless puerility when he had acquired it. Why should any restriction at all, beyond that of musicality, be placed here?

In three-part Counterpoint the melodic aspect wanted to be emphasised at the expense of the harmonic. With special and really musical subjects all three parts could be advantageously practised in in the fifth species. Real three-part writing was as far as ordinary

students needed to go. Fourth species in the bass ought not to be practised in four parts; even when the obstacles were overcome, the result was simply miserable. Counterpoint in more than four parts was a sheer waste of time. In combined Counterpoint, the only combinations of any utility were first, second, and third species in three parts, and fifth species in from three parts to as many as one pleased, provided rests were used. Double Counterpoint in the octave was essential, and canon was most valuable practice if confined to reasonable limits.

If we were content to regard Strict Counterpoint as a mere puzzle-game, it might be left pretty much as it was, but it should not be overdone. If it was intended to endow the student with a technique for polyphony, then it was three centuries behind the time. Would it be taught on present lines in the far future? No single individual would have the power to take action. The Universities could, but they would never agree. Meanwhile musicians had to train pupils on different lines if they desired to become composers or if they desired to become organists. The only chance of reform that he could see was that such an independent body as the Musical Association should appoint a kind of Royal Commission to ascertain the private views of experienced teachers, and issue a Report urging the Universities to take definite action.

Obituary.

G. A. CLINTON.

The death occurred on October 24th of Mr. George Arthur Clinton. A native of Newcastle-on-Tyne, Mr. Clinton was a clarinettist of the first rank, in which capacity he was connected for many years with the Crystal Palace under Manns, with the King's Private Band, and with the Philharmonic and other orchestras. He also played at the Popular Concerts, besides giving concerts of chamber music for wind instruments from 1892 to 1896. Mr. Clinton was professor of his instrument at the Royal Academy of Music, of which institution he was an Hon. R.A.M.

ADOLPH SCHLOESSER.

On November 10th, Mr. Adolph Schloesser died at his residence, Great Bookham, Surrey. Born at Darmstadt on February 1st, 1830, he was the son of the well-known violinist and composer, Louis Schloesser. He was educated by his father, and for a few years settled in Frankfurt, but in 1854 he took up his residence in London, where he quickly became known as an excellent teacher. For many years he was a professor of the pianoforte at the Royal Academy of Music, but about ten years ago gave up the active pursuit of his profession and retired to the country. Mr. Schloesser composed a large number of works, many of which, including songs, pieces, and studies for the pianoforte, &c., have been published. He was a cultured and enthusiastic musician besides being a very genial man. A great admirer of Schumann, he did much to spread the knowledge of that composer's works in this country.

FRED WALKER.

The death of this well-known teacher took place on November 27th, at the age of seventy-eight. Born on January 17th, 1835, at Marylebone, Frederick Edward Walker, when nine years old became a chorister of the Chapel Royal, St. James's, and was soon promoted to be solo boy, amongst the many ceremonials in which he bore a part being the baptism of the Duke of Connaught. When his voice broke he developed into an excellent tenor singer, in which capacity he took part in many public concerts, singing for the Sacred Harmonic Society and other bodies. In 1858 he was appointed a vicar-choral of St. Paul's Cathedral, where nine years afterwards he became master of the boys, a position he retained for a long period. In later life he was appointed professor of singing at the Guildhall School of Music and at the Royal Academy of Music, of which latter institution he was an Hon. R.A.M., and until recently a member of the Committee of Management. Owing to his age and his serious illness, he retired a few months ago. Mr. Walker at one time was conductor of the London Vocal Union and of the Brixton Philharmonic Society. He was a man of many parts, though no one would have guessed it from his modest demeanour, being not only a vocalist, but an organist, pianist, violinist, and player on the ophicleide. A remarkably genial man, he was held in the deepest affection by his pupils, many of whom have attained the front rank in their profession, and it was not long ago that they combined to offer him a token of the regard in which they held him. In the teaching of the true style of oratorio singing he had no superior.

RICHARD GREEN.

The tragic end on January 16th, of Richard Green came as a shock to those who had known him in the days gone by. Born in Kensington on April 21st, 1866, he at the termination of his school days entered a bank, but being gifted with a good baritone voice he studied with Mr. Edwin Holland. He then entered the Royal Academy of Music, where he remained a couple of years, proceeding subsequently to Italy, where he had lessons of Giulio Moretti. Returning to this country in 1890, he appeared the following year in Sullivan's "Ivanhoe," in which he took the part of *Prince John*. Later, he exchanged this part for that of *The Templar*. Other appearances were made at the Savoy, where he played as *Sir George Vernon* in "Haddon Hall," and at the Royal Italian Opera, Covent Garden, playing, amongst other parts, *Silvio* in "Pagliacci." Of late years comparatively little has been heard of him, and some little while ago his friends gave a complimentary concert for his benefit.

Our Alma Mater.

A chamber concert was given at the Institution on November 3rd. The only student's composition that was produced was a song, "La Rose," by Adolf Hallis which was sung by Mr. Raymond Ellis. The chamber music included in the programme consisted of the *Allegro*

con brio from Beethoven's String Quartet, Op. 18, No. 1 (Miss Kathleen Petts, Miss Kathleen Lindars, Miss Winifred Small, and Master Tito Barbirolli), the Finale from Mendelssohn's Pianoforte Trio in D minor (Master Egerton Tidmarsh, Miss Winifred Small, and Master Tito Barbirolli), and two movements from Dvorák's Quintet for strings and pianoforte (Miss Elsie Spencer, Miss Muriel Snow, Miss Margaret Savory, Miss Elma Godfrey, and Miss Harriet Cohen), while Popper's "Requiem" for three violoncellos was played by Miss Elma Godfrey, Master Tito Barbirolli, and Miss Carmel. The pianists were Miss Gwladys Lemon (Liszt's "Bénédiction de Dieu") and Mr. David Cooper ("Nachtfalter," by Strauss-Tausig), and the solo violinist Miss Evelyn M. Cooke (Wieniawski's Polonaise in A). The programme was varied by some vocal items contributed by Miss Mina Williams ("The Broken Vase," by Arensky) and Miss May Purcell ("Sea Wrack," by Hamilton Harty), the latter also collaborating with Mr. Leonard Hubbard in a rendering of Stanford's duet, "Is it the Wind or the Dawn?"

A chamber concert took place at the Duke's Hall on November 26th. An Adagio and Scherzo from a MS. string quartet by Gilbert Bolton (student) was played by Miss Evelyn Cooke, Miss Edith Abraham, Miss Margaret Savory, and Miss Frances Donaldson, Miss Evangeline Livens' duet for two pianos (two movements) was played by the composer and Mr. Leo Livens. The only pianoforte solo was contributed by Miss Doris May Kendall, who gave Chopin's Rondo in E flat, and Miss Kathleen Petts rendered two Sarasate numbers. Miss Ida Kiddier sang two of Maud White's songs, and Miss Vera Newbury sang Brahms' Sapphische Ode. Mr. Leonard Hubbard sang Woods' "Ethiopia saluting the colours." Miss Evelyn Langston and Miss Lillian Gaskell also sang. Miss Hermon and Miss Mary Bell-Smith brought the concert to an end with Norman O'Neill's Variations for two pianos on an Irish air. Miss Muriel Wannell, Miss Phyllis Kidner, Miss Florence Marr, and Mr. Edgardo Peto began the programme with C. de Bertier's quartet for violin, 'cello, piano, and organ, and a rendering of the Allegro Moderato and Notturmo from Borodine's second quartet was given by Master Wolfe Wolfensohn, Messrs. Solomon Chyte, Frank Howard, and Master Tito Barbirolli.

Performances of "The Merchant of Venice" preceded by "The Maker of Dreams," by Oliphant-Darn, were given on December 2nd and 4th, by the Dramatic Class under the direction of Mr. Acton Bond.

The members of the Operatic Class gave performances at the Duke's Hall, on November 3rd and 4th, of Mozart's Bastien and Bastienne." Miss Gweneth Roberts took the part of *Bastienne*. Miss May Purcell was *Bastien*. Mr. Darnell Fancourt acted the part of *Colas*. The accompaniments were played by Mr. Adolph Hallis, Mr. Edgardo Lévi conducting. The performance of "La Bôhème" was presented with the omission of the second and third acts. Miss Nellie Evans took the part of *Mimi*. *Musetta* was played by Miss Gweneth Roberts. Mr. Gerald Harris was the poet *Rudolph*. The other parts were taken by Mr. Raymond Ellis (*Marcel*), Mr. Darnell Fancourt (*Benoit*), Mr. Leonard Hubbard (*Schaunard*),

and Mr. Robert Pitt (*Colline*). Again Mr. Lèvi conducted, and Mr. Adolph Hallis presided at the piano. In gratitude for all his hard work and the patience he has with them, the Operatic Class presented Mr. Lèvi with a memento.

The Orchestral Concert took place on December 12th, at Queen's Hall. Blättermann's Concertino for Trumpet was played by Master Harry Alexander. Instrumental items were played as follows:—Miss Katherine Doubleday (César Franck's Symphonic poem, "Les Djinns"), Miss Lilius Mackinnon (the first movement of Martucci's Pianoforte Concerto in B flat minor), Miss Lesbia Harrison (Andante and Rondo from Vieuxtemps' Violin Concerto in F sharp minor), Miss Nella Ranier (Chaminade's Concertstück), and Master Tito Barbiroli (Cavatina for Violoncello by César Cui). The Principal conducted. Miss Phoebe Cooke sang Weber's "Softly Sighs"; Miss Ivy Holt was heard in two Sea Songs, composed by a student, Miss Harriet Cohen. Mr. Robert Pitt sang "Unto my Charger," from "The Rose of Sharon" (Mackenzie). The only item in which the orchestra performed alone was a "Nocturne" composed by a girl-student—Morfydd Owen.

An Organ Recital was given at the Academy on January 26th. The programme included the first movement from Merkel's Sonata in G minor, César Franck's Chorale in B minor, No. 2, the first movement from Rheinberger's Sonata in D minor, Fugue in E minor (Bach), Fantasia and Toccata in D minor (Stanford), and Bach's Great Fantasia and Fugue in G minor, these being played respectively by Messrs. D. Poll, J. A. Sowerbutts, A. Rowley, E. Jones, W. H. P. Hoare, and Brian Nash. Some vocal items were contributed by Miss May Osborn and Miss Ethel Bilsland. Miss Kathleen Lindars, violinist, and Miss Mary Dawson, 'cellist, also played.

Academy Letter.

The death of Lord Strathcona has removed an illustrious figure from our Vice-Presidents. It will be remembered that, in the absence of H.R.H. the Duke of Connaught, Lord Strathcona laid the foundation stone of our new building in July, 1910, and his last appearance within our walls was on the visit of our President when he attended, as a member of the directorate, to receive His Royal Highness. Keenly interested in our institution he was ever ready to accord the Academy any possible support.

Death has also removed two esteemed retired professors in Mr. Fred Walker and Mr. Adolph Schloesser, the former also serving the Academy for many years as a member of the Committee of Management. Both our late friends made valuable bequests to our Library which will be much appreciated by the present and future students.

In a former issue of this magazine special reference was made (on the occasion of his retirement) to Mr. Walker's splendid work in our School. The deep sympathy of all will be extended to Mrs. Walker in her sad bereavement.

The Hon. Henry Berkeley Portman and Mr. T. R. Walrond have been elected directors and Colonel C. W. E. Duncombe and Mr. A. Waley members of the Committee of Management.

Mrs. C. A. Pearson has kindly presented the Academy with some stringed instruments (a violin, viola, and violoncello.)

Mrs. Amy Dewhurst has been appointed a Professor of Singing.

Courses of Lectures were given last term by the Principal and Mr. Oscar Beringer. This term Dr. H. W. Richards, Mr. Stewart Macpherson, and Mr. F. Corder are the lecturers.

The Terminal Chamber and Orchestral Concert and the Operatic and Dramatic performance are referred to in detail on pp. 20 *et seq.*

The first competition for the Leslie Agnew Prize took place on Dec. 8th last, Philip Lèvi being the successful candidate. The examiners were Mr. John Powell, Mr. G. H. Mackern, and Mr. Marmaduke Barton.

Other Competitions have taken place and resulted as follows:—Potter Exhibition, Arthur Brian Nash; Westmorland Scholarship, Gweneth Roberts; George Mence Smith Scholarship, Roy Russell; Ada Lewis Scholarship, (violoncello), Hilda Clarke; Broughton Packer Bath Scholarship, (violoncello) Giovanni Battista Barbiroli; Battison Haynes Prize, Gilbert Bolton; R.A.M. Club Prize, Ethel Bilsland; Hine Prize, Eva Pain; Rutson Memorial Prize, Janie Blake and Leonard F. Hubbard; Sainton-Dolby Prize, Eleanor Evans.

The Parepa-Rose Scholarship for Female Vocalists, the Thalberg Scholarship for Female Pianists, and the Sterndale Bennett Scholarship for Males in any branch of music will be competed for on or about May 2nd. Last day for entry April 16th. Further particulars may be had of Mr. F. W. Renaut, Secretary.

W.H.

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SOCIAL MEETING (Ladies' Night), Saturday, 7th March, 1914, at
 8 p.m.

SOCIAL MEETING (Ladies' Night), Wednesday, 17th June, 1914,
 at 8 p.m.

ANNUAL DINNER, Thursday, 23rd July, 1914, at 7 p.m.

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- 1.—"The R.A.M. Club Magazine" is published three times a year—about November, February and May—and is sent gratis to all members and associates on the roll. No copies are sold.
- 2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.
- 3.—New Publications by members are chronicled but not reviewed.
- 4.—All notices, &c., relative to the Magazine should be sent to the Secretary, Mr. J. Percy Baker, Wilton House, Longley Road, Tooting Graveney, S.W.

By order of the Committee.